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THE DECORATOR AND FURNISHER.

superintendence of such celebrations. Both building and procession are thrown into bold relief by large fir trees, that lend shade to the temple. The peculiar tree on the left is a species of fir tree, known as Koyamaki, and is highly prized as a tree personally planted by the third Shogun, Iemitsu. The actual tree is fully ten feet in circumference, and its branches, as well as those of other trees in the composition, spreading in every direction, add grace and solemnity to the picture. The amount of labor spent on the tapestry can be judged from the fact that one of the faces of the five hundred figures wrought thereon, is the work of from three to ten days. The tapestry has a beautiful border in which the ho-o, or phoenix, is represented on a field strewn with chrysanthemums and other devices in gold and colors. In workmanship, the tapestry is the best that has been produced in Japan at any period, and which for originality and intricacy of composition, brilliancy of color and perfection of execution is one of the masterpieces of Japanese art.

NORWEGIAN TEXTILES AT THE COLUMBIAN EXPOSITION.

NORWEGIAN CURTAINS.

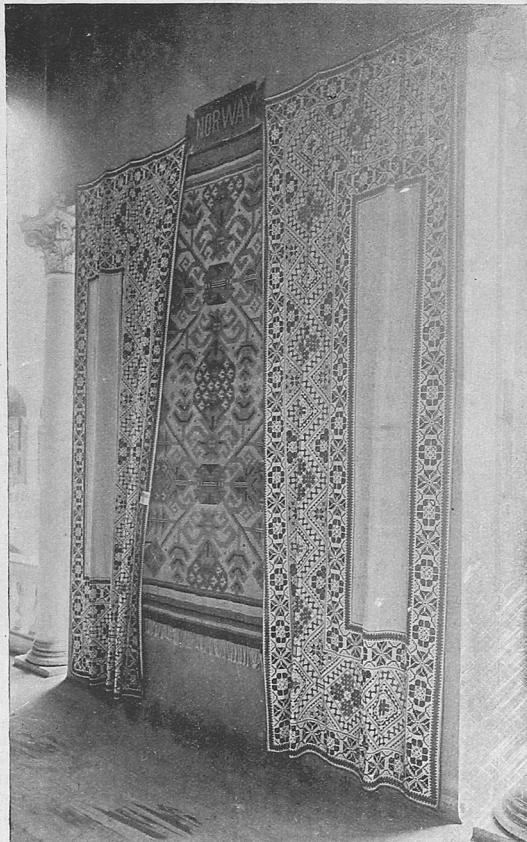
THESE curtains, of which we give an illustration, are of white cheesecloth embroidered in three shades of red, brown, sage green and gold colored silk. They are valued at \$400, and were exhibited in the Woman's Building.

NORWEGIAN WALL HANGING, BY MRS. FREDA HANSEN, OF CHRISTIANIA.

THIS unique piece of embroidery is illustrated on the following page. Dandelions in various stages of bloom are strewn over a field of yellowish grey color, bordered by a row of white wild roses on a dull red ground. The center is framed by a narrow band, bearing the lines (in translation) in blue letters over a greyish yellow ground. The field lies dreary and dark, when behold the dandelion covers it—the flower which thrives the more we tread on it. An inner border has the words: "The clock strikes, time passeth, eternity is at hand." Diamond shaped ornaments on the other border are inscribed with the names of the four seasons around appropriate floral designs, and around the inner border are found the words and signs of the four elements, water, fire, air and earth. The figure of the woman in the center has her head turned away from the past, which is signified by six dandelions grown to seed, and towards six of these flowers in various stages of bloom and bud, which in the hands of little flower and leaf clothed choristers, typify the future, while twelve similarly equipped choristers are grouped below and in front of the female figure.

PALACES on wheels are the new Wagner cars of the great through trains of the New York Central.

No other line compares with the New York Central in its service to Detroit, Cleveland and Chicago.



NORWEGIAN CURTAINS. EXHIBITED AT THE COLUMBIAN EXPOSITION.

THE ART OF HOME DECORATION.

BY WILLIAM R. BRADSHAW.



HE faculty of perceiving what is harmonious in form and color is an endowment possessed but by few people. As some persons are color blind, by reason of their not being able to recognize certain colors, so in a much wider sense the majority of people are color blind as to what constitutes perfect harmony of environment. In the majority of houses the most astonishing incongruities of design and color are adopted in the furnishings, without the inmates being conscious of what are veritable brutalities in the eyes of those who are sensitive to artistic harmony, or those who have made a study of the art of design and color.

How keen is the intellectual pleasure of those who live on a high plane of sentiment in this matter! How much more valuable the cabinet or chair becomes when both are produced in harmony with a given style, and how delightful the wall, carpet and draperies, when harmonious design and coloring links them indissolubly together.

No one who does not make the art of decoration his other life work can possibly know the poetic delight of having individual tastes and necessities in the matter of household furnishing, expressed in perfect rhythm of form and color.

It may seem quite a simple matter to enter a store of furnishings and select the various conventional pieces of furniture required, but we assure our readers that nothing less than a continuous study of colors, designs and effects, together with an intuitive perception of what is really desirable and beautiful is necessary in order to procure complete harmony of effect.

The suggestions that we are now about to make on the furnishing of our American homes, will, we trust, be of assistance to those who desire to know how to accomplish this desirable result with taste, fashion and economy. The quality of good furnishing is like that of a fine picture, a true and complete exhibition of noble human feeling realized in the proper selection of various pieces of furniture, and not a mere aggregation of ill-related furnishings, whose effect is quite the opposite of all that is rich and delicate in one's surroundings. The trouble is that many persons

simply furnish their homes at haphazard, the result of external dictation alone—of ideas that are in no sense a part of the people themselves.

The true art of furnishing is to first discover what things are really necessary for the convenience and comfort of the occupants of the house, and then allow individual taste full liberty, guided by a knowledge of what is proper in design and color. The right expression of individual taste is the soul

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of the business, for the delight of a well furnished room is the impression of appropriateness in the choice and position of everything therein. Everything seems to have a use, and to be fit for use just where it has been put. In this way the various articles become co-related to each other, and all together compose a delightful picture.

In deciding upon a scheme of color for a given apartment many considerations guide the decorator. Its architectural construction, its use, its outlook, the light it receives, its wood finish, etc., are important factors to be taken into account. Of course the question of cost is an all important consideration in deciding whether Wilton carpets, silk tapestry and fresco, or ingrain rugs, printed cretonnes, wall-paper and simple calcimining will be the color medium. But such considerations are secondary to the question of correct color harmony, irrespective of the nature of the materials employed, based on either the woodwork in natural finish, or painted a given color; or based, say on the dominant color of the carpet.

It is quite possible that the following suggestions may convey the impression that they can only be carried out in expensive goods, but we hasten to assure our readers that while very expensive furnishings may be employed, yet, such is the enterprise of modern manufacturers that economic articles in all the current styles are at all times in the market. The progress of invention in wood-working machinery, and the keen competitions of rival manufacturers have resulted in a supply of cabinets, buffets, beds, tables, chairs, etc., at wonderfully low prices.

It must not be supposed that the designs set forth are the only methods by which the various departments can be furnished; on the contrary, there are a thousand modifications of the styles illustrated, as well as of many other styles not referred to at present. Our object is to give the average person information as to what furnishings are most accessible as well as being correct in style.

THE HALL.

The entrance hall to the house should convey the impression of solidity and dignity, hospitality and repose. The visitor obtains his or her first impression of the character of the building from the style in which the hall is decorated, and however limited or spacious, careful consideration must be given to the color scheme and the character of the furniture placed therein. In recommending a color scheme for the hall, it should be observed that the color itself is largely a question of light. It depends entirely on the nature and quantity of the light just what the color will appear to be. A well lighted hallway will cause a given color to possess a totally different impression to the same color in a dark hallway, and the yellow light of the lamp will produce still another effect.

Usually, deep-toned colors are employed in decorating the hallway, such as warm olives, golden browns, dull greens, etc., but the best possible color of all is red, which is a color that harmonizes well with antique oak, in which wood we will assume the woodwork is finished.

For a house in the country, red in the hallway is a most appropriate color, as it gives the eye a sudden relief after gazing on green landscapes; and even in cities, where the streets and houses are usually of a dirty grey color, the cheering effect of red is particularly desirable. The following then will be our scheme of decoration as to color, namely, woodwork, antique oak; walls, very old red; frieze, tones of old red tapestry; cornice, antique oak; ceiling, a warm old olive; floor, solid parquetry in oak, covered with a polychromatic Oriental rug; upholstery, old blues and old red; drapery, muddy old gold.

As to furnishings, we would suggest a reproduction of that most substantial and serviceable of old English styles, known as the Jacobean, which appeared in England during the reign of Charles I., during whose reign it became remarkably finished and elegant. In unstained and unpolished walnut it lends itself admirably to the requirements of modern taste, while its interesting details and substantial parts are particularly appropriate for the furnishing of entrance halls. The hall furniture will include a hat rack, bench and table, which are massive and graceful, and the barometer, gong stand and flower or bust pedestal complete the group of furnishings.

PARLOR.

The parlor in the modern house is usually the reception room, and its appointments are less formal and ceremonious than those of the drawing-room. It is the ideal dwelling-room of the family, and the ornament therein should be beautiful for its own sake, and not as a background for elegant toilets. The general effect is one of pleasing ease and sociality.

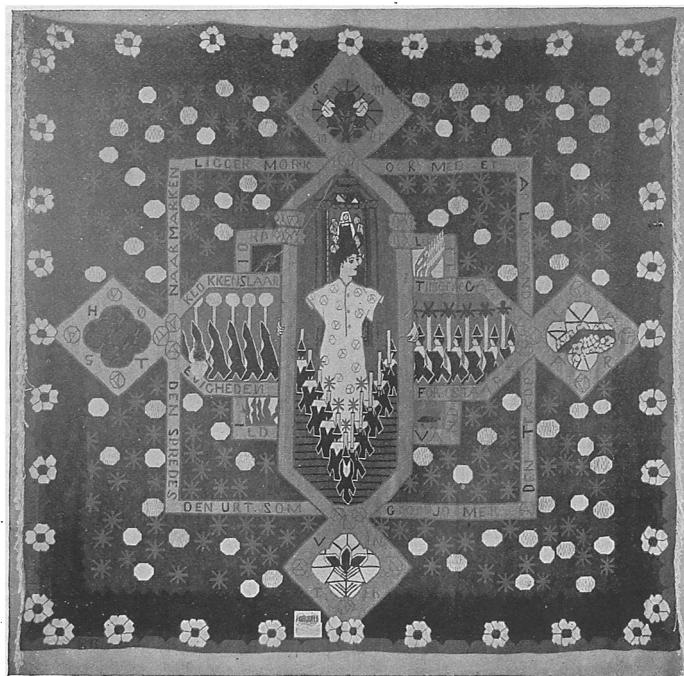
The proper way to furnish a room is, first to decide upon a plan, or general scheme of color, which is the first thing to be done in the decoration of an apartment. Of the various woods, mahogany is perhaps the most appropriate for the wood-work of the parlor. If the room has a southern outlook, grey or blue colors are appropriate, and warm or reddish tints look best

in rooms of a northern exposure; hence the following scheme of color decoration will be appropriate.

Woodwork, mahogany; walls, self-tones of old gold and yellow; frieze, same as wall; cornice, light old red; ceiling, citron yellow; carpet, deep old red, with old gold, citron and russet; upholstery, warm olive green; a deeper tint of wall color.

As regards the furniture, one of the most refined of all the modes of the present time is the Empire style, which was developed in France under the *regime* of Napoleon I. It is a classic style, being in fact a reproduction of the classic styles of Greece and Rome, modified to suit the age in which it was produced. The furniture of this style is usually produced in rich mahogany, relieved with gilt brass castings and ornaments, which take the place of the wood carvings of other epochs. The style may be produced in highly ornate or simple manner.

[TO BE CONTINUED.]



NORWEGIAN EMBROIDERED WALL HANGING. BY MRS. FREDA HANSEN, OF CHRISTIANIA, NORWAY.
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